

DEC -1 1921

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✓ WHAT DO MEN WANT?

Photoplay in seven reels

Written and directed by Lois Weber

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"WHAT DO MEN WANT?"

Cast

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Hallie Claire Windsor
Frank J. Frank Glendon
Arthur George Hackathorne
Yost Hallam Cooley
Bertha Edith Kessler

Frank and Arthur Boyd are uncertain of what they want. Hal Yost, whom they both despise, who has a "system" with girls, and who has just about three or four things which he knows he wants, gets what he wants. There is one girl, Hallie Woods, who is the "best" girl of Frank Boyd, whom Yost wants but who won't "fall".

Frank and Hallie are married. He succeeds with an invention and becomes very wealthy and although he has a beautiful wife and children, something seems missing, and he is easily led along by what is known as the "smart set" of fast living renown.

Meantime, Yost goes to the heartbroken Hallie and offers his comfort and "Understanding".

At last, discovering in himself enough strength of character and moral fibre to draw himself out of the life he is in and to go back to his family, he finds that his home is not above suspicion. Himself seeking forgiveness, he is unrelenting when it comes to his forgiving his wife. At this point his brother Arthur, who has been through an unfortunate experience, reenters his brother's life and brings about an understanding.

SCENE CONTINUITY

"WHAT DO MEN WANT?"

INDEX TO SYMBOLS

BCU- - - - - - - - - - -Big Close Up
CU- - - - - - - - - - -Close Up
CS- - - - - - - - - - -Close Shot
CrS- - - - - - - - - - -Closer Shot

LS- - - - - - - - - - -Long Shot
LrS- - - - - - - - - - -Longer Shot
VLS- - - - - - - - - - -Very Long Shot

MDS- - - - - - - - - - -Middle Distance Shot
RS - - - - - - - - - - -Reverse Shot
DS - - - - - - - - - - -Double Shot

FI - - - - - - - - - - -Fade In
FO - - - - - - - - - - -Fade Out.

Note: Upon receipt of this continuity, please have all prints of this subject compared. In the event of any discrepancy noted, please notify home office, in detail, without delay.

1 Trade Mark

2 "WHAT DO MEN WANT?"

3 An Original Story
Written and Directed by
LOIS WEBER

4 Copyright 1921, by
LOIS WEBER
Passed by the National Board of Review

Title
5 Prominent leaders of women's clubs
and sociological organizations have
for years given hearty endorsement
and co-operation to Lois Weber.

Title
6 As a result of requests from these
leaders, Lois Weber presents this
analysis of the inherent restless-
ness of man.

Title
7 "Evil influences, to be effectively
combated, must first be marked
for what they are."

Emerson.

8 CAST

Hallie (the girl)	Claire Windsor
Frank (the youth)	J. Frank Glendon
Arthur (his brother)	George Hackithorne
Yost (The evil influence)	Halam Cooley
Bertha (the unfortunate)	Edith Kessler

- - - - -

Title
9 Oakdale was neither better nor worse
than your home town - or mine. It had
its good influences - -

10 LS school building - DISSOLVES TO

11 Interior school hall - girls decorating.

12 MDS girl standing in center of picture, head
cast down.

13 LS girls decorating- girls gathered about ladder turn and walk to left.

14 CS teacher standing - girl comes on and starts to pass her; teacher stops her; girl throws her arms about teacher; speaks title

Title
15 "I never could have got through this year if it hadn't been for you."

16 CS of the two, continuing action; girl exits to left.

17 MDS girls coming to exterior from building; one girl follows and exits.

18 CS interior - teacher - another teacher comes up to her; first speaks title

Title
19 "Young people can be terribly cruel. Since her father was sent to an insane asylum Bertha has been absolutely ostracised."

20 As before, continuing action.

21 LS exterior school building; girls coming out.

Title
22 Oakdale also had its bad influences.

23 CU Yost ~~and~~ watching - DISSOLVES TO

24 Feet and ankles of girl walking along street.

25 CU Yost and companion, watching; they turn and walk through door.

Title
26 And a lot of just ordinary folks like the Boyds - father and sons.

27 MDS machine shop; father standing by engine; turns and calls

Title
28 "Arthur!"

29 As before; continuing action; he turns to camera and calls

Title
30 "Frank!"
(The restless, energetic son)

31 CS Frank at anvil; looks toward father.

32 CS of father as before; speaks title.

Title

33 "I could use a little help here."

34 Father finishes title.

35 CS Frank looking toward father; turns to anvil.

36 CS father and Arthur - Frank comes on to them;
shows father appliance he is working on;
father speaks title.

Title

37 "If your invention ever amounted
to anything I wouldn't mind the
time wasted."

38 Shot of three as before; father finishes title;
goes to work on engine.

39 MDS pool hall; man seated in foreground; calls to
other men; points to book

Insert

40 (Page of book)

In "DANGEROUS DAYS" Mary Roberts Rinehart
has Mrs. Haverford ask:
"WHAT DO MEN WANT?"

41 CU man laughing.

42 CU man seated, laughing.

43 MDS of group

44 CU man speaks title.

Title

45 "Well, what I want is to find out
why all the girls fall for you."

46 MDS of group; man finishes title; Yost gets to
his feet and speaks title.

Title

47 "System, my boy - System."

48 CS of group; Yost finishes title and exits to
right.

Title

49

A victim of the system.

- 50 CU girl writing.
- 51 CU hand writing.
- 52 CU of girl.
- 53 MDS exterior; Arthur comes out of gate and meets friend; Frank comes on from left; speaks to Arthur; Arthur exits; father comes on and speaks to Frank; they both go through gate to house.
- 54 MDS interior - Frank and father on; Frank to telephone.
- 55 CS pantry - Hallie picks up bottle.
- 56 CU bottle vanilla extract.
- 57 Hallie as before, pours some of the extract on her handkerchief.
- 58 Hallie's mother at telephone; turns and calls.
- 59 Hallie in pantry; hears her mother; turns and exits.
- 60 CS mother at phone; Hallie on to her; starts to speak.
- 61 CS Frank at phone.
- 62 CU Hallie at phone.
- 63 CS Frank at phone; starts to write on wall.
- 64 Hand writing word "Hallie."
- 65 MDS Frank at phone; still writing on wall; mother comes on and slaps his hand.
- 66 CU Hallie at phone.
- 67 CS Frank at phone; mother at his side.
- 68 CU Hallie.
- 69 CS Frank at phone; mother standing by him; she exits.
- 70 CU Hallie at phone.
- 71 CU Frank at phone.
- 72 CU Hallie at phone.

73 CU Frank at phone; speaks title:

Title

74 "Don't wait for me, Hallie. You go on to the dance and I'll come as soon as I can."

75 CU Frank at phone.

76 CU Hallie.

77 LS interior - Frank leaves phone; sister comes down stairs; meets mother, who raves because Frank won't eat his supper.

78 CS of the two; daughter takes plate from mother's hand; mother speaks title:

Title

79 "He's crazy about that girl. I wish she would either marry him or turn him down, so that we could have a little peace."

80 CS of mother and daughter; mother finishes title: Daughter speaks title:

Title

81 "That's just it - that's how most young people marry. He's crazy about her - not sane! Just pure physical magnetism - that's what it is - it will wear out like any electric battery."

82 CS of the two as before; daughter finishes title; they both exit to left.

83 MDS exterior; girl gives small boy note; boy exits.

84 MDS pool hall; boy enters with note; hands it to Yost, who pushes him out door; Yost starts to open note.

85 CrS continuing action; Arthur comes in from left; other fellows come in; Yost reads letter; laughs; calls other fellows and tells them about it; he holds out letter.

Insert

86 My darling Hal:
I know I ought to be ashamed to write when you don't answer (etc)

87 CU Yost reading.

Insert

88 Please put my picture back in your watch (etc)

89 CU Yost reading; turns and laughs.

90 CU one of the fellows, laughing.

91 CS Arthur and his friend.

92 MDS of group in pool hall; Yost holding out photo and speaking.

93 CrS continuing action.

94 Hand holding photo, reverse side reading

Yours till death
Anna Marie

95 CS part of group and Yost; Yost laughs, turns and thrusts out photo once more.

96 CU hand holding photo of girl.

97 MDS of group in pool hall; Arthur steps over to Yost and tells him it is hardly fair; Yost pushes him back; one of other fellows takes photo; Yost speaks title.

Title

98 "System, my boy. Girls are easy - just kid 'em a bit (scit pedal, at first) - and then suddenly seem to lose your head and grab 'em. They'll forgive you - ever time."

99 MDS Yost finishes title and exits to right, followed by two of the boys.

100 CS Yost getting hat and coat; other boys come on to him; one of boys holds girl's photo up to Police Gazette figure on wall.

101 CS continuing action; man laughs.

102 CS of Arthur and his friend; he walks over to his friend and speaks; friend tries to dissuade him from what he wants to do.

103 MDS Yost and group; Arthur on to them; asks them to stop what they are doing; turns and starts to exit; Yost stops him; speaks title.

Title
104 "That's just what's the matter with you.
You won't get a dance worth while, to-
night, while I can walk away with any
dame present."

105 CS Yost finishes title; Arthur exits.

106 Exterior night; Arthur looking back at pool room;
friend joins him; they exit; other fellows come
out

107 Interior shot - dance in progress.

108 Exterior - school building - night.

109 MDS interior - two girls in right background;
Arthur comes on with his friend; they stop at door.

110 BCU Arthur; turns and sees.

111 MDS Hallie center of group of girls; boy asks
Hallie for dance.

112 CU Hallie; boy asking her for dance.

113 BCU Arthur.

114 MDS Arthur and his friend standing at door; Yost
and other boys come on to door.

115 CU of one of the fellows, combs his hair.

116 CS Yost and one of his friends; friend speaks title:

Title
117 "You boasted about your system."

118 CS of two; friend finishes title.

119 MDS Hallie; she seats herself by her mother.

120 CS Yost and his friend.

121 LrS of group at door; Yost walks off to left.

122 MDS dance floor- group of ^{women} ~~men~~ greet Yost.

123 LS dance hall - Yost on toward camera.

124 CrS Yost and group of girls.

125 CS Anna watching Yost.

- 126 MDS Anna, boy and girl with her.
- 127 LS dance floor- Yost on toward camera; exits to left.
- 128 MDS Hallie seated with her mother and other women;
Yost comes on speaks to mother; mother suggests
he ask Hallie; Hallie gets up and they dance out
of picture.
- 129 LS boys at door, watching; Arthur exits to left.
- 130 CS piano; Arthur comes on; watches.
- 131 LS dance hall through door.
- 132 CS Yost dancing with Hallie; winks at boys at door.
- 133 LS dance hall through door; boys watching Yost.
- 134 MDS of boys watching; Frank comes through door and
exits to left.
- 135 CS Arthur at piano; Frank comes on to him; they
both look at.
- 136 MDS Dance floor; Yost dancing with Hallie.
- 137 CS Frank and Arthur as before; Arthur speaks title.
- Title
138 "Can't you keep her from dancing with
him? You know he's not fit to
touch her."
- 139 CS Arthur and Frank; Arthur exits to left; Frank
watches dancing.
- 140 MDS Hallie and Yost dance into scene; Hallie stops,
steps back and speaks title.
- Title
141 "I told you not to keep tightening
your arm. I'll never dance with
you again."
- 141-A CS of the two; Hallie finishes title.
- 142 CS Frank, watching.
- 143 CS Hallie and Yost; Hallie turns from him and sees
Frank.
- 144 CS Frank at piano; exits to left.

145 MDS dance hall floor; Frank on to Hallie; laughs
at Yost and dances off with Hallie.

146 MDS of group boys at door, surprised; then all
laugh.

147 MDS dance floor; Yost exits to right.

148 LS dance hall, through door; boys watching; Yost
on to them; speaks title.

Title

149 "No system will work when a girl has
hated you all her life. Give me a
fair test and I'll show you."

150 As before; Yost finishes title; boys exit to left.

151 MDS of boys on stairway.

152 MDS boys on stairway; Yost exits toward camera.

153 LS dance hall through door; Yost on and dances off
with woman standing near door; Anna on to door;
stops and watches Yost.

154 CU Yost's friend, watching.

155 MDS Anna at door, watching; Yost's friend comes on
to her and they dance off.

- - - - -

REEL 2

156 CS Bertha seated; looks down.

Title
157

Lonely Bertha Rider! In spite of the new dress on which she had labored for days - a wall flower - with the smile of agonized self-consciousness frozen on her lips.

158 CU Bertha as before; head down; raises her hand to dress; looks up.

159 MDS old man talking to Bertha; he speaks title:

Title

160 "Don't you break too many hearts, now."

161 As before; man shakes finger at Bertha; exits to left, leaving Bertha in position as before.

Title
162

Dry tinder, dangerously ready to catch fire from the warmth of any chance kindness or attention.

163 MDS Bertha as before; reaches down and fixes her shoe; looks to right; sees

164 MDS Arthur and friend at door; Arthur turns and looks to right.

165 CS Bertha, watching.

166 CU Bertha's feet; handkerchief drops.

167 MDS Arthur on to her; picks up handkerchief; hands it to her; she speaks; he turns and exits to left;

168 Exterior night - boys at door; Arthur comes outside and standing by door.

169 MDS interior hall - Yost dancing with woman; they stop and talk; woman exits; Yost exits toward camera; Yost's friend and Anna follow.

170 Exterior night - boys at door; Yost comes on to boys; Yost's friend and Anna come on and pass on to right; boys laugh.

171 Exterior night - CS Frank and Hallie, seated; Hallie has business with handkerchief; Frank takes her hand; she draws back.

172 BCU Hallie, smiling; slight^{ly} drops head.

- 173 BCU Frank.
- 174 BCU Hallie.
- 175 DS Hallie speaks title.
- Title
176 "If I ever meet a man who compliments me
on my mind or my disposition instead of
the way I look, I'll give him a prize."
- 177 DS Hallie finishes title.
- 178 DS Yost's friend and Anna; man tries to kiss her;
she repulses him; he draws out photo which she
sent Yost.
- 179 CS of the two; she reaches for photo.
- 180 LrS continuing action; he draws photo back;
boy comes on and Yost's friend exits to right;
Anna exits.
- 181 LS Hallie and Frank seated in background; young man
in foreground by tree; he calls Hallie, telling her
he has the next dance; Hallie on to him.
- 182 CrS continuing action; they exit to right.
- 183 MDS exterior night; Yost's friend on to boys at
door; Yost leans over and speaks to him.
- 184 CU Arthur, watching.
- 185 Group of boys at door; Yost speaks title.
- Title
186 "Never ask a girl to kiss you, iddyt!
Of course she has to say "No." Make
her. The best of them want to."
- 187 As before; Yost finishes title; Yost leans back
and smiles.
- 188 CU Arthur.
- 189 Group of boys; Arthur turns and enters building;
Yost watches him go then turns to boys and makes
remark.
- 190 MDS interior door of dance hall; two women in back-
ground; Arthur comes on; Hallie and her escort come
on to Arthur; Hallie speaks title.

Title

191 "It's a shame the way everyboyd avoids
poor Bertha Rider. She is not to
blame for her father's insanity."

192 As before; continuing action; they all look toward

193 MDS Bertha; seated on bench; couple in left foreground.

194 Arthur, Hallie and her escort as before; Hallie turns
to Arthur and speaks title.

Title

195 "Please be an angel, Arthur, and ask her
to dance."

196 As before, continuing action; Hallie and her escort
exit to left; Arthur exits to right.

197 MDS Bertha; Arthur on to her; asks her to dance; she
joyfully accepts; they dance off to left.

Title

198 To his surprise Bertha was soft and
willowy and dance easily (nor was her
open admiration entirely displeasing).

199 Bertha and Arthur dancing; at end of shot they are
in left foreground.

200 MDS three women; Yost on and asks one of them to
dance; other two turn and look at each other; Yost
and woman start to dance.

Title

201 With the freedom allowed young people of
this generation, they paired off and
walked or drove home together, un-
chaperoned.

202 VLS exterior - people coming out of building.

203 MDS Arthur, Hallie and Frank; they are helping Hallie
with her coat; they exit to left.

204 CS front seat auto; Arthur, Hallie and Frank on; Frank
amoyed.

205 CU Frank looking at Arthur, annoyed expression.

206 CU Arthur, drops his head.

207 CU Hallie, smiling; turns head to right.

208 Shot of three at machine; Hallie suggests to Frank that they walk home; they exit left; Arthur watches them go.

209 LS exterior night - people leaving building; Arthur standing by machine; Bertha walks past machine.

210 MDS continuing action; Arthur offers drive her home; she accepts and gets into machine.

211 CrS continuing action; machine starts off to left.

212 ES exterior night - ~~street~~^{trees} - Hallie and Frank on to camera; off to left.

213 LS house; machine drives up.

214 CrS Bertha gets out; they talk.

215 CU Arthur; looks at

216 Porch of house.

217 CU Arthur.

Title
218 Arthur cared nothing for Bertha, but all the way home he had been wondering whether Yost was right about girls.

219 CU Arthur.

220 MDS of two; Bertha asks him in. She exits toward camera; Arthur starts to get out of machine.

221 LS Machine and house.

222 CS porch of house; Bertha and Arthur on; they talk; Arthur looks at

223 Shot of hammock.

224 Continuing action as before; Arthur and Bertha.

225 CU Bertha, head averted.

226 MDS two of them on porch. Arthur reaches out and touches her coat; they talk.

Title
227 Arthur vaguely intended only to experiment lightly. He was too inexperienced to sense danger in playing with fire.

228 CS of the two; Arthur takes her hands; she looks at him;
 then averts her face.
 229 CU Bertha; smiles.
 230 CS of the two, continuing action.
 231 CU Arthur.
 232 CU Bertha.
 233 CU Arthur.
 234 CU Bertha.
 235 CS of two; they exit to left.
 236 MDS exterior - Frank and Hallie at gate of Hallie's
 home; they start up walk to house.
 237 CrS continuing action; Hallie tries to make him go
 back, but he follows her up the stairs.
 238 CS of the two.
 239 BCU Hallie.
 240 BCU Frank.
 241 BCU Hallie's lips.
 Title
 242 He believed this thrilling experience to
 be love, and that it would last forever.
 243 CS of the two.
 244 BCU Hallie.
 Title
 245 Hallie's regard had a firmer foundation. She
 thought Frank the ideal companion. She did
 not know that this was love and that it would
 endure.
 246 BCU Hallie.
 247 BCU Frank.
 248 CS of two; Hallie starts to exit to left.

249 LrS continuing action; Hallie on to door; Frank starts to exit, then turns and runs to Hallie at door; grasps her hands.

250 BCU Hallie looking up.

251 BCU Frank- speaks title.

Title

252 "Why can't we be engaged, Hallie?"

253 BCU Frank.

254 BCU Hallie.

255 BCU Frank.

256 BCU Hallie.

257 CS of two; her head goes to Frank's shoulder; his arms go about her, and he kisses her FO

258 FI MDS house; Arthur on followed by Bertha; he comes toward camera, head hanging; She speaks with him; he kisses her, then exits toward camera, leaving Bertha standing, facing camera FO

REEL 3

Title
259 As is the custom in America, the engaged couple were given every opportunity to be alone.

260 CS Hallie seated on porch.

261 LS house; Hallie waves; Frank comes on to her.

262 CS of old folks; mother tells father they should go into house and leave young folks alone.

263 MDS Hallie and Frank; Hallie looks up toward her mother and father.

264 CS of the old folks; they exit to right.

265 CU Frank.

266 CU Hallie.

267 LS house - Hallie and Frank on ~~xx~~ steps; they exit to left.

268 CS of porch; Hallie is seen in Frank's arms.

269 CS Hallie in Frank's arms; Hallie breaks from him and they start to the left.

270 LS porch Hallie arranges cushions; they seat themselves.

291 CS Bertha standing on porch of her home; she sees some one; waves; exits to right

291-A LS sidewalk; Arthur discovered on; Bertha on to him; they exit to right.

292 CrS of two as they approach house; woman seen through window; at end of shot they are standing on steps, Arthur with hat in hand, head downcast.

293 CS Hallie and Frank, seated on porch.

Title
294 She dreamed of years of companionship and happiness.

295 CU Hallie.

296 CS of the two.

Title
297 Marriage to him meant - possession.

298 CS of two; he kisses her hand; looks up; speaks title:

Title
299 "I want nothing on earth but you, Hallie!"

300 CS of two; at end of shot he is kissing her on back of neck.

301 CS Arthur and Bertha seated on porch; Bertha's head resting on Arthur's shoulder - THERE IS A DISSOLVE IN THIS SCENE -- from Bertha to Hallie - dissolve showing Hallie resting head on Arthur's shoulder as he meditates.

302 CS Hallie and Frank; he kisses her again FO

Title
303 They had been married a year before Hallie noticed a restlessness taking possession of her husband.

304 MDS interior - Hallie and Frank.

305 CS Frank reading.

Insert
306 George Barnard Shaw's play
"Heartbreak House" Mrs. Hushaby
says "WHAT DO MEN WANT?"
etc.

307 CS Frank as before.

308 CS Hallie, sewing; looks toward Frank; smiles tenderly.

309 CS Frank, staring into space; places pipe in mouth.

310 CS Hallie, watching; drops her eyes.

311 MDS of both; he gets up; walks to fireplace; she goes over to him; he speaks title.

Title
312 "Do you mind if I fool around a bit with that patent of mine? I believe there is something in it."

313 CS of two; he exits to right; she watches him go.

314 MDS Exterior - garage doors; Frank on from right; enters garage.

- 315 Frank turns on garage light; starts to remove coat.
- 316 MDS interior - Hallie goes to door; Frank's mother, father and sister come in.
- 317 Different shot of interior; mother at fireplace.
- 318 CS Frank looking down at apparatus in hand; looks toward camera.

Title

- 319 What was the reason for this vague unrest?
He had Hallie - and fair enough prospects. What did he want?

- 320 Frank as before; turns; takes down light.
- 321 CrS fixed light over machine; gets into seat of machine.
- 322 MDS interior - group of Hallie and Frank's people. Father exits.
- 323 CS Frank seated in machine.

Title

- 324 Perhaps the expected arrival, particularly if it were a boy, would bring him content.

- 325 CS of Frank as before; starts to work on machine.
- 326 MDS garage; father comes on and enters; followed by Arthur; father starts to get into machine.
- 327 CrS father and Frank, continuing action.
- 328 LrS of ~~garage~~ garage; Arthur starts to exit toward camera.
- 329 MDS interior; Hallie and Frank's mother and sister.
- 330 CU Frank's sister, watching.
- 331 CU Hallie, pensive expression.
- 332 MDS of group as before.
- 333 MDS exterior - night - Arthur comes on and looks through door.
- 334 Shot through door of group - Hallie and Frank's mother and sister.
- 335 CU Arthur, watching.

Title
 336 Frank had builded wisely. How he envied
 him.

337 CU Arthur as before; he looks toward camera.

338 CS Bertha standing on her porch; looking off to
 left.

339 CU Arthur as before; exits to right.

340 CS Frank and his father in machine.

341 CS Bertha on porch, arms outstretched; Arthur
 comes on; she puts her hands on his shoulders.

342 CU Bertha

343 CU Arthur; he speaks title.

Title
 344 "Bertha, I'm going away. This has got
 to stop."

345 CU Arthur finishes title.

346 CU Bertha; taken by surprise and not quite under-
 standing.

347 CS of two; Bertha pleading with Arthur; Bertha's
 aunt come to window and calls her; Bertha motions
 to aunt not to bother her; Bertha draws Arthur
 up on porch.

348 MDS exterior - Yost and his friend come on and
 watch, backs to camera.

349 Front shot Yost and friend, watching.

350 RS of them, watching; Arthur and Bertha enter
 house.

351 MDS interior; Bertha pulling Arthur after her.
 At end of shot they are in center of room,
 facing camera, Arthur's left arm about her.

352 MDS interior Hallie's home; Frank's people are
 leaving; Frank closes door; walks to chair near
 table; starts to seat himself.

353 CrS Frank seating himself at table; starts to work
 on plans; Hallie leans over; he pushes her away.

354 MDS of exterior - night - Arthur comes out door;
exits to right.

355 CS Frank and Hallie; Frank at table; she exits to
right; iris out.

Title
356 Bad news travels swiftly.

357 LS several houses; women in background, talking;
woman in background comes on to foreground and
speaks to Bertha's aunt.

358 CrS of two, continuing action; woman exits; Bertha's
aunt exits.

359 MDS interior - Bertha's aunt comes on; Bertha on
to her; aunt speaks title.

Title
360 "Your fine friend Arthur Boyd ran away
from home last night."

361 MDS as before; aunt finishes title.

362 CU Bertha; shocked; ~~Berthaxxxxxxxxxxxxxx~~
~~xxxxxxxxxx~~ exits to left.

363 CS of top of stairway; Bertha on to door; then turns
to camera.

364 Interior room - Bertha's mother combing hair.

365 CU Bertha at door.

Title
366 Sharing a bedroom with her mother; she was
denied even the small comfort of a little
privacy in her grief.

367 MDS Bertha falls by trunk FO

368 MDS interior - Bertha seated in chair in foreground,
looking down; at end of shot aunt is working at
table.

369 CS Bertha's mother on couch, cloth to her head.

370 MDS interior as before; aunt looking at Bertha;
Bertha seated with head downcast; aunt hands
Bertha piece of goods to match; Bertha exits to
right.

371 MDS exterior - Bertha comes on to porch from door.

372 MDS interior - aunt has Bertha's hat; exits.
 373 MDS exterior - Aunt on to Bertha with hat.
 374 MDS Hallie coming toward camera pushing baby buggy.
 375 MDS exterior - Bertha on from left; sees Hallie.
 376 MDS Bertha watching.
 377 LS trees - Hallie and baby buggy.
 378 CU Bertha, watching; hand goes to throat.
 379 LS street - Anna and young man on to Hallie; they stop and talk.
 380 CU baby.
 381 MDS Hallie, Anna and her escort; Anna looking at baby.
 382 CU Bertha, head against building; she looks up.
 383 Group of three at baby buggy as before.
 384 CU Hallie, smiling.
 385 CU Bertha, watching; turns and exits.
 386 MDS street - Bertha on from right; men come out of pool hall.
 387 Shot of Bertha shrinking against building.
 388 Men in front of pool hall greet man; all go into pool hall.
 389 CrS of men - enter. Bertha in right background; man is greeting his friends.
 390 CrS of group of men; newcomer speaks title.
 Title
 391 "Who do you suppose I ran into last week?"
 392 Continuing action; newcomer finishes title and speaks another.
 Title
 393 "Arthur Boyd! - - and he sure looked down and out."

394 MDS of group; man finishes title.
 395 CS of Bertha; shocked at what she hears.
 396 MDS group as before; Yost speaks title:
 Title
 397 "I never thought he'd have nerve enough
 to break away from that Rider girl."
 398 As before; Yost finishes title; lights cigarette.
 399 CS Bertha, overwhelmed.
 400 LrS Bertha comes out door and exits FO
 401 FI MDS Bertha comes in door of home; exits.
 402 MDS aunt and Bertha's mother; aunt hears Bertha
 coming in; they both listen.
 403 MDS Bertha coming up stairs. Exits.
 404 MDS aunt and Bertha's mother; aunt starts to
~~exit~~.
 405 MDS aunt comes up stairs; exits.
 406 MDS room; Bertha lying on bed; aunt comes in;
 upbraids her.
 407 CU Bertha; aunt's hand on her arm.
 408 CU aunt berating Bertha.
 409 CU Bertha, head turned; she looks up.
 410 MDS aunt bending over Bertha thrusts her down to bed;
~~exits~~; exits.
 411 Head of stairway; aunt comes on; exits.
 412 CS of mother on couch.
 413 MDS of group in room; woman fanning Bertha's
 mother; doctor seated at table; Bertha comes
 to door; mother extends arms to her.
 414 CU Bertha; tears in eyes.
 415 MDS of room as before; aunt turns and sees Bertha;
 starts to walk over to her; doctor on to mother.

416 Shot through door - Bertha's back to camera;
aunt on and faces her.
417 CU Bertha.
418 RS aunt closes door in Bertha's face; Bertha
exits through door - FO

REEL 4

Title

419

There was a bitterly trying interview at the Boyd home that afternoon.

420

MDS Boyd home -- Arthur's mother and father and Bertha's aunt.

421

LS exterior -- Bertha seated on park bench near lake; two women on.

422

CS Boyds and Bertha's aunt; father standing looking down at aunt; aunt exits.

423

MDS Bertha seated on park bench as before.

Title

424

Hapless Bertha - with the shadows of life closing in upon her - lonely to the end.

425

Exterior night shot -- Bertha seated on bench, back to camera FO

Title

426

Money was telegraphed to Arthur with a message that terrified him into instant obedience.

427

CS Arthur on train.

428

LS lake -- numerous people.

429

CS Yost and his friend, watching.

430

CS Frank and Hallie, watching; Hallie drops her head.

431

CS Arthur on train.

432

LS lake and bank; men in boats dragging lake.

433

Railroad station; Arthur on; stops; puts on coat; exits.

434

MDS lake and people.

435

MDS Yost and his friend, watching; Arthur on to them.

436

CrS continuing action. Arthur, watching; Yost sees him and speaks; Arthur asks him what they are doing; Yost speaks title.

Title
437 "They're dragging the lake for
Bertha Rider."

438 as before; Yost finishes title.

439 CU Arthur, shocked; drops his head.

440 MDS Arthur exits.

441 LS lake.

442 LrS of lake; men in boat hauling in body.

443 CS Frank and Hallie; Hallie sees and collapses in
Frank's arms; they exit.

444 MDS Boyd home. The Boyds and Bertha's aunt; aunt
showing Arthur's mother Bertha's hat; Arthur
comes to door.

445 CU Arthur coming through door; takes off hat; looks
up

446 MDS interior; Arthur standing in door. Aunt sees
him; starts for him; father stops her; father
grasps Arthur and thrusts him into room.

447 CU father in rage.

448 CU Arthur; at end of shot drops head.

449 MDS father speaking, hand raised. Aunt starts for
Arthur; father stops her; tells her to go; she
exits; father rolls up sleeve, raises hand to
strike; Arthur falls at his mother's knee.

450 Arthur at mother's knee; FO

Title
451 When the son who was to have brought
contentment was two years old, the
home circle of Frank and Hallie
appeared complete.

452 MDS interior - Frank, Hallie and son.

453 CS Hallie, watching Frank.

454 CS Frank and son; Frank in reverie.

455 CS Hallie watching.
 Title
 456 He had not turned a page all evening.
 He was bored. She was losing him!

457 CS Hallie, watching.
 458 CU Frank.
 459 MTS group as before; Hallie gets up and exits.
 460 Hallie on to telephone.
 461 Group at telephone at Loyd home; Frank's sister
 speaks title.

Title
 462 "The old crowd is getting up a dancing
 club, and I suggested that you and
 Frank might like to join."

463 As before.
 464 CS Hallie at phone; she turns and gives message
 to Frank.
 465 CS Frank.
 466 CS Hallie at phone.
 467 CS Frank.
 468 CS Hallie at phone.
 469 Group at ~~phone~~ Boyd home; Frank's sister at phone.
 470 CS Hallie at phone; hangs up receiver FO

Title
 471 The situation was saved by sudden good
 fortune. Capital interested itself in
 Frank's invention and placed his feet
 on the ladder of success.

472 MDS interior - group of men - Frank in background;
 Frank on to them.
 473 CU Frank - looking toward camera.

Title
 474 This was what he wanted. Big business!
 Money!! POWER!!! His days of restless-
 ness were over.

475 CU Frank as before FO

476 FI LS office - Frank shaking hands with man across counter; men on to camera FO

Title
477 It took a number of years to wear out this new enthusiasm.

478 CS Frank at table, looking down.

Title
479 Their increased prosperity had not compensated Hallie for the loss of the dear companionship of which she had dreamed.

480 CS Hallie, leaning on bedpost.

481 LS nursery.

482 CS Hallie; exits.

483 LS nursery.

484 MDS Hallie on to window in background; Frank's sister on to her; motions to her clothes and says she should doll up. Hallie speaks title.

Title
485 "It doesn't matter. Frank never notices anything I wear, anyway."

486 Continuing action as before; sister exits.

487 Clothes closet; sister on; looks back at

488 MDS Hallie, looking down at her dress.

489 CS sister selecting dress; exits.

490 CS Hallie, waiting; sister on with dress; they exit.

491 MDS dressing room; Hallie and sister on FO.

492 FI exterior - Frank drives up to house; exits.

493 MDS interior - Frank on.

494 Interior- Hallie and sister; they exit to left.

495 MDS Frank on toward camera; he meets Hallie and sister.

496 CU Hallie - looking down; she looks up.
 497 Shot of three as before; Frank kisses Hallie
 lightly on cheek; starts to exit; sister
 stops him and looks toward Hallie.
 498 CU Frank, looking.
 499 CU Hallie; speaks title.
 Title
 501 "You see! - He didn't even notice!"
 502 CU Hallie; finishes title.
 503 CU Frank; speaks title.
 Title
 504 "Don't be silly."
 505 CU Frank; finishes title.
 506 Shot of three; Hallie starts to ruin dress; Frank
 on to her; sister exits.
 507 Exterior Arthur on; met by sister who tells him
 not to go in.
 508 CU Hallie.
 509 CU Frank.
 Title
 510 Their first serious quarrel - and nothing
 left unsaid.
 511 CU Hallie.
 512 MDS exterior - Arthur and his sister exit.
 513 CU Hallie.
 514 CU Frank.
 Title
 515 One loving word would have saved the
 situation.
 516 CU Hallie.
 517 Shot of two; Frank exits; Hallie exits.

513 LS exterior - Frank on to garage.

519 MDS interior - Hallie on; stops at bed; then
rushes over to window in background.

520 LS exterior - Frank drives out.

521 CS Hallie at window FO

Title
522 After driving madly for hours Frank
was halted by the gay lights of
the country club.
(There was no riding away for Hallie)

523 Shot of Frank in machine.

524 Shot of group on porch of country club. Yost
on to group.

525 CS Frank in machine.

526 LS night - country club.

527 CS Frank as before; off to right.

528 CS group on porch of country club.

529 Shot of machine backing to curb.

530 Shot of group on porch country club; Yost looks
off to his right.

531 Frank on from left in shadows; takes off hat.

532 CU Yost sees him and smiles recognition.

533 Continuing action; group on porch; Yost motions
Frank to come to them.

534 CS Frank.

Title
535 Suddenly he envied Yost, older than
himself but still free as air. It
was freedom he wanted - he had
married too young.

536 CS Frank.

537 Group on porch - Yost gets to his feet.

538 MDS Frank.

539 Group on porch, Frank on to them.
540 CU Frank looks down at woman; smiles.
541 CU woman; face to camera; smiles.
542 CS Yest; smiles.
543 CS Frank looking down at woman.
544 Group on porch; Frank seats himself.
545 MDS nursery - Hallie looking down at children.
546 CU child asleep with doll.
547 Hallie as before.
548 CS small baby.
549 Shot of another baby.
550 Shot of Hallie as before; she turns partly to camera.
551 Group on porch at country club; woman taps Frank
with her finger.
552 Shot of Hallie in nursery as before.

REEL 5

Title 553	Patricia Rider had loved unwisely and lost. She had loved wisely but lost just the same.
554	CS Hallie.
555	MDS nursery; Hallie starts to exit.
556	Group on porch country club; start to exit..
557	Lrs on to dance floor.
558	Bedroom - Hallie comes on to middle of room.
559	Ball room - Frank dancing with woman; they stop and talk.
560	CS Hallie leaning on bedpost; exits.
561	Shot of Frank and woman as before; they exit.
Title 562	This woman's reputation had reached even Frank's virtuous ears. He found himself pleasantly thrilled by her attention.
563	Frank and woman near lily pond.
564	MDS interior - Hallie on; sits down; drops head to hand.
565	Lily pond as before; Frank and woman off.
566	Sheltered terrace; Frank and woman on.
567	Frank and woman on to bench; they seat themselves.
568	CrS continuing action; at end of shot woman has left arm partly raised and extended.
Title 569	Frank found his spirits rising. This was what kept a man young - the society of brilliant and beautiful - people.
570	BCU Frank.
571	CU woman.

572 Shot of the two; shot iris out.

573 Iris in on Hallie, seated, facing camera; looks at

574 Clock on mantel.

575 Hallie as before; raises hand to head.

576 LrS continuing action; hears something; looks

577 MDS Frank comes in door lower hall; starts to exit.

578 MDS Hallie gets to her feet; exits

579 Hallie's bedroom; Hallie on; turns out light.

580 Darkened room; Hallie gets into bed; camera pans to left; Frank comes in; starts to take off coat.

581 Through door shot - Frank taking off coat; comes on toward camera; turns on light.

582 Frank standing in lighted room; coat in hand; walks over to dresser; starts to remove collar.

583 CU Hallie in bed.

584 CS Frank removing collar; He turns half to camera and reflects.

Title
585 She had preferred him to gay dogs like Yost - he wasn't such a dead one after all!

586 CS Frank at dresser; removes feather from shirt button and blows it into air.

587 CU Hallie in bed.

588 MDS Frank unbuttoning shirt.

589 CU Hallie in bed FO.

Title
590 For days Hallie tried in vain to hide the heaviness of her heart.

592 MDS Hallie at dressing table, reflected in mirror; exits.

Title
593 Frank also made an effort to conquer the devils that tormented and tempted him, by wrapping himself closer in home ties.

594 LS shot pond - family. Frank turning ducklings into pond.
 595 CS of ducklings in water.
 597 LS Hallie, watching.
 598 Group at pond.
 599 CS nurse and baby at pond; baby reaching for duckling.
 600 CS Frank and son.
 601 LS street. horsemen discovered on. One of them calls out.
 602 MDS Hallie looks toward horsemen, then at
 603 Group at pond; Frank hears, turns and looks.
 604 CrS Frank - continues action - with expression of annoyance he puts children in back of him, then turns and smiles; exits.
 605 CS Hallie, watching.
 606 LS group of horsemen as before; Frank on to them.
 607 CrS Frank shaking hands with woman.
 608 CS Hallie, watching.
 Title
 609 In her wildest unhappiness Hallie had never thought of another woman. Intuition suddenly shattered what little was left of her fragile dream.
 610 CS of Hallie as before.
 611 Shot of group at curb; Yost calls woman's attention to Hallie, then lifts his cap to her.
 612 CS of Hallie, acknowledging greeting.
 613 Group at curb.
 614 CS Hallie on toward camera.
 615 Group at curb; Frank has expression of annoyance on face; Hallie on; introduced to woman.

616 CrS Frank and Hallie, continuing action.

617 Group at curb; woman speaks title to Hallie.

Title
618 "I always envy you domesticated women -
content to remain quietly at home."

619 Group at curb as before; woman finishes title.

620 LrS of group; horsemen draw about and start to depart.

621 CrS Hallie and Frank; Frank exits. At end of shot Hallie is standing in same place, her head slightly dropped.

622 MDS Frank on to tree and leans against it.

622-A CS Frank at tree, reflecting.

Title
623 The world abounding in thrills and adventure and he already condemned to the life of an old man!

624 CS Frank as before FO.

Title
625 That winter Hallie touched bottom in her unhappiness. Frank established offices in the city and only came home for week-ends.

626 LS Hallie in road.

627 CS Hallie.

628 LrS machine passes her.

629 MDS machine stops; Yost gets out; exits.

630 LS Hallie in road; Yost on to her.

631 CS of the two, continuing action.

632 CU of Yost.

633 CS of the two.

634 CU Hallie.

635 CU Yost.

636 CS of the two; Yost turns and exits.

Title

637 She wanted to cry just because some one
was kind to her.

638 CS Hallie - Iris out.

Title

639 Madam Bantoff's studio -
(Wherein tired business men
with satisfactory bank accounts)
found novel entertainment.

640 LS cabaret.

641 CS woman and Frank seated at table.

642 MDS cabaret.

643 MDS cabaret - group with lifted glasses.

644 MDS another group with lifted glasses.

645 Same action from different angle.

646 CrS of woman standing above group.

647 CS Frank and woman; woman seated at table.

648 Another shot of cabaret FO

Title

649 As was to be expected this experience
palled sooner than any of the others.
His nerves went back on him and his
head ached constantly.

650 MDS Frank on through door; maid takes hat and stick.

651 MDS of woman, dressed for street; Frank on; they
meet in center of room; she speaks title.

Title

652 "You're just in time. There's a wild
party on at Bantoff's."

653 As before, continuing action; Frank puts hand to
head; exits; she starts to exit.

654 Frank on to divan; turns and looks back.

Title
655

Why was it that fascinating and
brilliant women had no repose? - -
A fellow didn't want to be stimulated
all the time.

- 656 Frank as before; seats himself on divan; looks down.
657 Woman's boudoir - maid exits, followed by woman.
658 Frank seated on divan; woman on; she sits down
on cushion.
659 CU of woman; partly turns her head and looks down.
660 MDS of the two as before; she looks up and speaks
title.

Title
661

"Don't talk nerves to me. If You're sick -
go home."

- 662 CU woman finishes title.
663 CS Frank; drops head to hand.
664 MDS of the two as before; she gets to her feet and
exits.
665 CS Frank facing camera; hands clasped together in
front of him; draws hand across head, then looks
toward camera, meditatively FO
666 FI MDS Hallie and Frank seated in their home FO
667 FI Frank seated on divan as before.

Title
668

He would have to run down for a quiet week-
end with Hallie.

- 669 CS of Frank as before.
670 LrS woman comes on to him; they exit.

REEL 3

Title

671 At Bartoff's he found himself entirely
out of tune. The men were fools --
the women --.

672 CU Frank.

673 MDS group in cabaret.

674 MDS Frank watching woman in foreground; Frank on"
to her and speaks.

675 CS Frank, continuing action; looks down in disgust.

Title

676 How cheap and vulgar it all was!
Thank God he wasn't married to
this woman.

677 CS of Frank as before; flies into rage.

678 LS cabaret, continuing action; he creates consider-
able of a scene; woman pulls him off to left FO

679 Iris in woman and Frank enter woman's apartment;
they argue; woman exits.

680 Woman's ~~apartment~~ boudoir; woman on from left; picks up
something from dresser and exits.

681 Lrs Frank on to woman; grabs small phial from
her hand; speaks title.

682 "So it's dope that makes you so gay!"

683 MDS of two; he throws drug to floor; she drops to
floor for it; finds it; looks up at him.

684 CS of her on floor, looking up.

685 MDS of two, continuing action; she gets to her feet.

686 CrS continuing action; he starts to choke her.

687 CU telephone bell ringing.

688 CS of them as before; his hands on her throat;
he lets go of her.

689 Through door of cabaret- man at telephone.

691 CS of Frank and woman; she exits.

692 MDS woman on to telephone, followed by Frank.

693 Through door of cabaret; man at phone.

694 MDS Frank and woman; woman at phone; she speaks
 Title
 695 "Come right over, Mr. Wayne. I'll be
 alone."

696 Continuing action as before; Frank exits to left;
 iris out.
 Title
 697 Frank walked for hours battling with
 his inner self. He was face to face
 with the weakness that was spoiling
 his life.

698 MDS of pier; Frank on; seats himself on cask.

699 CS Frank seated on cask; head bowed; looks up;
 thinks; double exposures of various women
 Title
 700 He could go on from one affair to
 another, losing all honor and self-
 respect - or he could prove himself
 a man by shouldering the responsibilities
 of life.

701 CS of Frank as before.

702 LrS continuing action; gets to his feet; exits;
 iris out.
 Title
 703 The night following found him with his
 battle won - and mellow with good in-
 tentions - coming home to Hallie.

704 FI Machine comes up to curb. Frank gets out; walks
 toward camera; stops as he sees

705 RS shooting over Frank's shoulder toward house;
 man is seen at door.

706 MDS interior - full figure shot of Hallie looking
 toward

707 Shot from exterior - maid at partly opened door;
 man outside; man enters house.

708 LS interior - Hallie in extreme background; man
 on from foreground; starts toward Hallie.

709 Exterior CS Frank, watching.

Title

710

This would spoil his meeting with Hallie.
Best wait outside until she sent Yost
about his business.

711 MDS exterior - Frank, walking up and down.

712 MDS interior - Yost shaking hands with Hallie; they
seat themselves.

713 CrS continuing action; Yost reaches over and takes
her hand; she pulls away from him; Hallie leans
slightly forward in her chair.

714 MDS exterior - Frank, waiting.

715 MDS Hallie and Yost; Yost gets up and walks to
fireplace.

716 MDS Frank, waiting.

Title

717

The sitting room was a pleasant place,
after all, with Hallie under the lamp
sewing. Not stimulating like wine,
but substantial - like home made bread.

718 MDS Frank, waiting; turns and walks from camera.

719 MDS interior - Hallie and Yost; Yost half turned;
he steps over to her and speaks title.

Title

720

"You are the only woman I ever respected,
Hallie. I need you to make a man of me."

721 Continuing action as before; she gets to her feet
and half turns from him.

722 MDS exterior - Frank, waiting. Arthur on; the two
men shake hands.

723 MDS Yost has his hands on Hallie's arms; he forcibly
kiss her.

724 MDS exterior - Arthur and Frank; Arthur speaks title.

Title

725

"I will look in on Hallie in the morning."

726 MDS of the two; Arthur finishes title and exits. FO

Title
727 By nine o'clock he began to feel
the cold. Hang the fellow! Why
didn't Hallie get rid of him?

728 MDS exterior, - Frank, waiting FO.

Title
729 XI By ten he was goldly furious.

730 MDS exterior - Frank with overcoat on.

Title
731 He had become an outraged husband. What
was going on behind the closed door!
In his own house!! Beneath the roof that
sheltered his innocent children!!!

732 CS door.

733 MDS exterior - Frank - FO.

Title
734 He was in the throes of the worst
jealousy he had ever known.

735 CS Frank; exits.

736 MDS exterior - Frank on to porch of house;
on to foreground and stops.

737 Frank at door starts to open same.

738 CrS continuing action; enters house.

739 CS interior - Frank enters.

740 LS drawing room.

741 CS Frank at door.

742 MDS continuing action; parts curtains and looks;
comes down to foreground.

743 LrS continues action. Comes on to curtains in
foreground; takes off coat and hat; starts up
the stairs; then turns and walks back.

Title
744 He was overwhelmed with a vast sense of
loss. This sanctuary was closed to him
forever!

745 CU Frank; tears come to his eyes; half turns from
camera.

746 MDS - Frank comes on toward camera; exits.

747 MDS Frank coming up stairs; stops at top of stairs and turns and looks at

748 MDS Hallie in door of bathroom; she exits toward camera.

749 Frank at top of stairs; Hallie on to him; title

Title

750 "But Frank - why didn't you phone? -
When did you come? - I didn't expect
you - I - -"

751 Shot of two as before; Hallie finishes title;
Frank speaks title.

Title

752 "You won't have to leave by the back
door next time - - I'm through!"

753 Shot of the two as before; he finishes title; exits.

754 RS Frank going through door; Hallie in foreground,
back to camera; she turns and exits.

755 Hallie's bedroom; Hallie on; throws herself on
bed FO

REEL 7

Title

756 Daylight failed to dispel the shadow
of a great calamity.

757 MDS Frank with open grip in hand; exits.

758 Hallie's bedroom; nurse on; covers Hallie.

759 MDS - Frank packing.

760 CU Hallie.

761 Frank as before; nurse on; Frank exits.

762 Hallie in bed; Frank on to bed; Hallie looks up

763 CU Hallie; speaks title.

Title

764 "It was not true - what you said about
Hal Yost leaving by the rear entrance."

765 Iris in LS drawing room - Yost kissing Hallie. She
breaks away from him.

766 CU Hallie; orders him out.

767 LS continuing action; gets his coat.

768 Full figure shot Hallie, watching.

769 Shot over Hallie's shoulder; Yost at door.

770 Full figure shot Hallie, watching. She turns and
starts to exit.

771 RS Hallie exits; Yost is seen at door - Iris out.

772 Iris in on Hallie and Frank as before.

773 CU Hallie.

774 CU Frank - speaks title.

Title

775 "You could have saved yourself the trouble
of lying. He did not come out."

776 MDS of the two; Frank finishes title; nurse comes in.

777 CU Hallie.
 778 MDS Frank and nurse; he takes handbag from her and exits; nurse exits.
 779 MDS exterior - Arthur on; stops; sees
 780 LS Frank walking toward camera.
 781 Arthur watching; exits.
 782 Frank on; Arthur on to him; asks him where he is going; Frank tells him it is none of his business. Arthur speaks title.
 Title
 783 "It is my business. You neglect Hallie shamefully."
 784 Shot of the two as before; Arthur finishes title. Frank tells him what happened the night before FO
 785 FI Exterior - Frank looking at watch FO
 786 Iris in on Frank and Arthur; Arthur speaks title.
 Title
 787 "She told the truth. Yost left the house when I left you."
 788 LS exterior - night - Arthur on.
 789 CS from exterior - Yost opening window.
 791 CS Arthur watching.
 792 LS Yost jumps from window and comes on to foreground; Arthur on to him; asks him what he means by coming out of window at this hour; Yost speaks title.
 Title
 793 "As I was going out of the door - -"
 794 CS Yost at door - turns and sees.
 795 Exterior - night - LS - Arthur and Frank.
 796 CS Yost at door; closes door FO
 797 FI MDS exterior - Yost and Arthur - Host exits. Arthur exits.
 798 FI MDS Arthur and Frank; Frank starts for house; exits on run.
 799 MDS interior - Frank comes into house; exits.

800 Hallie in bed. Frank on and falls to his knees
at side of bed.

801 CrS continuing action.

802 CU Hallie.

803 MDS continuing action.

804 CrS continuing action; Hallie raises to sitting
position; speaks title:

Title
805

"Oh, why is so much suffering - so much
disillusionment - -- broken faith and
shattered ideals necessary - - to reach
understanding and appreciation!"

806 Shot of the two as before; he takes her in his arms
FO

807 FI LS sitting room; Hallie, children and Frank.
Hallie sends little girl to her father.

808 CS Frank, baby in his arms; his daughter comes on;
kisses him; exits.

809 LS continuing action; nurse walks off with daughter.

810 MDS Frank with baby in his arms; Hallie on to him;
takes baby; Frank speaks title.

Title
811

"Do you know what men need Hallie - - and
what, in their hearts, they truly
want?"

812 CU Frank finishes title.

813 CS Hallie with baby in her arms; speaks title.

Title
814

"What they haven't got, I guess."

815 CS Hallie, finishes title.

816 CU Frank speaks title.

Title
817

"They want the intelligence to know true love
from false - that in a pal like you - in
their children, their home and congenial
work, they have the only lasting satisfaction
to be found on this earth."

818 CU Frank finishes title.

819 MDS of both; Hallie kisses him and exits.

Title

820 He had won the battle for all time!
The old restlessness might return,
but it would never master him again.

821 CS Frank - Trade mark dissolves in.

THE END

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